

THE ETCHINGS

AND OTHER PRINTS

OF

JEAN FRANCOIS MILLET.

BY

ALFRED LEBRUN.



FREDERICK KEPPEL & CO.
NEW-YORK.

1887.



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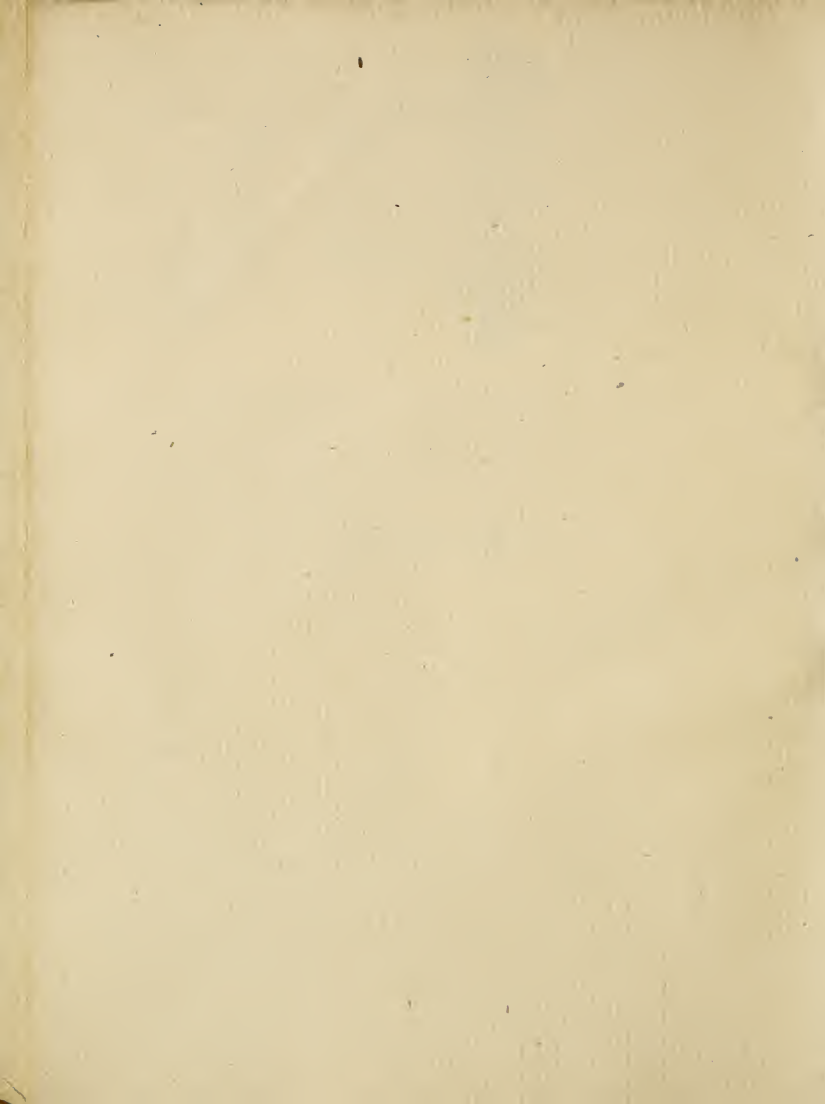
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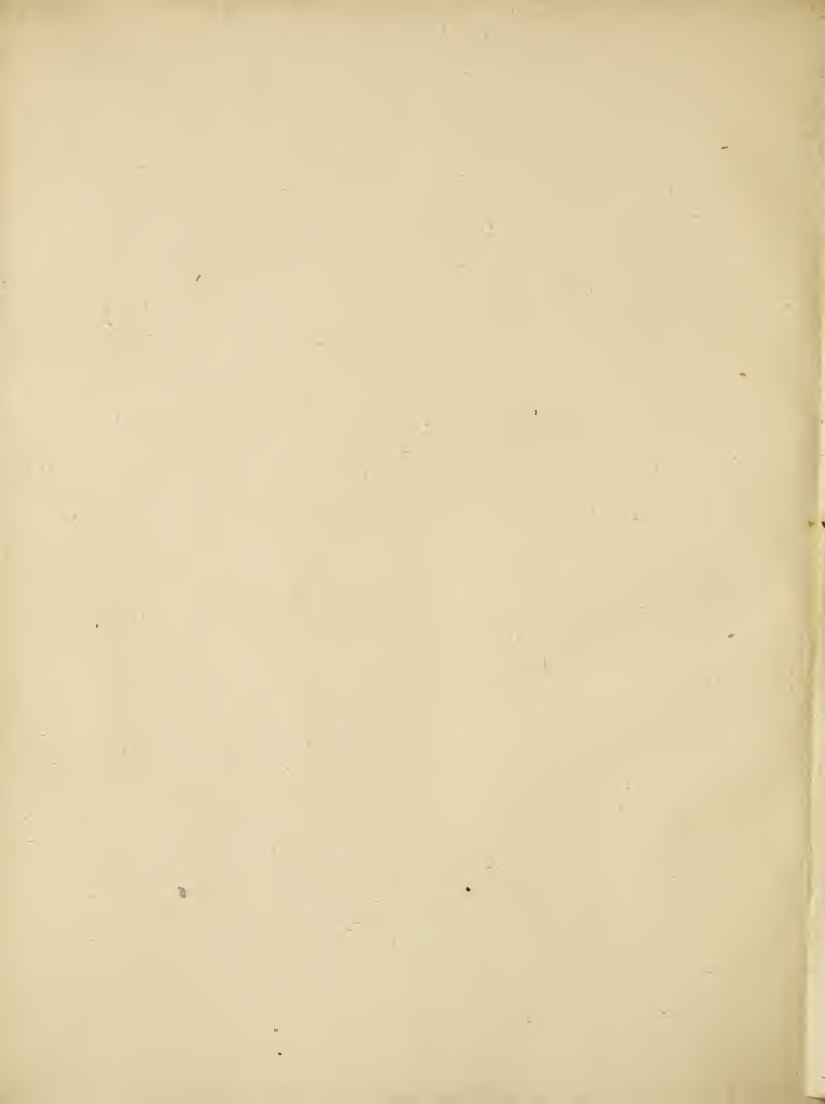
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THE ETCHINGS
AND OTHER PRINTS
OF
JEAN FRANÇOIS MILLET.



Millet's portrait of himself (1846)

ALFRED LEBRUN'S CATALOGUE

OF THE

ETCHINGS,

HELIOGRAPHS, LITHOGRAPHS, AND WOODCUTS

DONE BY

JEAN FRANÇOIS MILLET.

TRANSLATED FROM THE FRENCH BY
FREDERICK KEPPEL,
WITH ADDITIONAL NOTES AND A SKETCH
OF THE ARTIST'S LIFE.

NEW-YORK:
FREDERICK KEPPEL & CO.
1887.



JEAN FRANÇOIS MILLET was born in the little village of Gruchy, on the Norman coast, on the 4th of October, 1814. There for generations his family had cultivated their small piece of ground, and there the future artist was brought up in the laborious thrift of the poorer French peasantry.

As his mother could not be spared from her daily labor in the fields, the care of the child fell to the grandmother. Of this devout and excellent woman Millet always cherished the most affectionate remembrance, and to her training he was chiefly indebted for those strong principles of right and morality which he always maintained.

In the intervals of his labor in the fields, the boy received some instruction from the Curé of Gréville. This worthy man encouraged him to study Latin, telling him that through it he could become a doctor or a priest. Millet did study Latin, but declared that he would be neither priest nor doctor, but would help his father on the farm.

The elder Millet appears to have been an enlightened man. From the first he encouraged his son's propensity to make sketches of the scenes and persons about him ; and when, at the age of eighteen, Millet proposed to adopt the career of an artist, the father replied : " My poor François, I cannot well spare you while your brothers are so young ; but we will go together to Cherbourg and show some of your drawings to an artist there, and if he considers that you have real talent, I will consent."

At Cherbourg they showed two drawings to Mouchel, who was a pupil of the school of David. This artist at first refused to believe that the drawings which were shown him could be the unaided work of a peasant boy ; and when at last convinced that they were, he declared that the boy had in him the making of a great artist.

Millet then commenced his art studies at Cherbourg, and while there he also read with avidity all the books he could procure. Besides the French authors, he was passionately fond of Shakspeare, Walter Scott, Goethe, and Fenimore Cooper. He removed to Paris at the age of twenty-three, and although he was then a simple peasant, he was far from being an ignorant one. His letters show that Millet was a man of intellect and refinement, and in after life it was his habit to read his Bible and his Virgil in the Latin.

The artist has left a record of his first experiences in the great city. His main desire was to visit the pictures

in the Louvre, but he was too shy to inquire his way, and wandered about until he came upon the building by chance.

He was chiefly impressed by the works of Mantegna, Michael Angelo, and Nicolas Poussin; but the artificial prettiness of Watteau and Boucher gave him no pleasure, and he had a feeling that the performing puppets in their pictures should be shut up in a box after their masquerade was over.

He became a pupil of Paul Delaroche, but could never adopt the academic formality of that popular painter.

Although his resources in Paris were very slender, Millet contrived to make several visits to the beloved homestead in Normandy. During one of these visits in 1841, he painted several portraits (some sign-boards also), and among these portraits that of a young girl of Cherbourg, whom he married.

Millet was then a large, strong, handsome young man of twenty-seven. His first wife died within three years, and in 1845 he married the woman who became the mother of his large family, and who remained—until his death, thirty years afterward—his devoted companion in his few joys and many sorrows.

Thus far fortune had, in a moderate way, smiled on the artist, but now his troubles began to come thick and fast; and they only ended with his life. Returning to Paris in 1845, Millet and his wife endured years of dire privation. In the winter of 1848 a friend found them in

a room without fire, and learned that for two days they had had nothing to eat. Several pictures were refused admission at the Salon, and those that were admitted found few admirers and fewer purchasers. It was the oft-repeated tale of so many men of great original genius (those innovators and prophets whose tombs are devoutly built by posterity): first, total neglect; next, encountering opposition and detraction; after that, occasioning violent controversies; still later, seriously considered; and finally taking their place among the immortals. When at last renown came to Millet it came too late. The strong, vigorous man was worn out by long years of neglect, poverty, and disappointment; no strength remained to gather the harvest — and so he died.

Surely commonplace mediocrity leads a happier life than inspired genius! And may there not be among us some unknown *Millets* living and suffering to-day?

Millet never took kindly to Paris. The artificial glare and glitter were repugnant to his simple, serious nature, and he was fain to escape in 1849 to the little village of Barbizon, on the skirts of the forest of Fontainebleau. Here he rented the cottage where he lived for twenty-seven years, and where he died on the 20th of January, 1875, in the sixty-first year of his age.

Since the master's death his widow and children have continued to occupy the now famous little cottage at Barbizon, and in 1886 some of his admirers purchased this cottage and made Madame Millet its owner.

Millet's development in art was steady and gradual. It was only after he had definitely devoted himself at Barbizon to the delineation of peasant life, that his masterpieces in painting and etching were produced.

Although he was wretchedly poor during this period, yet a few of his contemporaries recognized him even then as a great artist. Among those were Theodore Rousseau, Charles Jacque, and the American painter William Hunt.

It is well known that Alfred Sensier filled a rôle, with regard to Millet, not unlike that which was filled by James Boswell a hundred years before with sturdy old Dr. Samuel Johnson. Sensier, as well as Boswell, recognized the greatness of his hero, and sought his society on all occasions; and each has left an admirable biography of the man of his admiration. No one could read Sensier's *Life of Millet* without being filled with esteem as well as pity for the true-hearted man it portrays.

In etching, as in painting, Millet was thoroughly original and entirely himself. A consummate draughtsman, he despised all tricks of mere prettiness and "finish," and having given the essentials of a composition, he wisely stopped and carried it no farther.

There is little that is distinctively French in his work; no coquetry, no superficial adroitness or vivacity; but in their place are direct and serious honesty combined with transcendent ability. Some extracts from his letters to an intimate friend will show how this poet of the poor saw his vocation: "To paint well and naturally, I think

an artist should avoid the theater." "The human side of art is what touches me most; the gay side never shows itself to me." And of the weary and hopeless toil of the poor, he writes: "To me this is true humanity and great poetry."

Millet's etched work was produced at a time when the art had not as yet become popular, and hence some of his finest plates have become very scarce; indeed, several prints, or states of prints, are unique. For many years it was his custom to give a proof of every plate he made to his friend Sensier. Such proofs he often printed himself. His method of printing was very primitive. Having neither press nor ink, he would fill the plate with some dark color from his palette; then he would fold his sheet of paper about the plate and take off the impression by rubbing the paper with the rounded back of a spoon. Such proofs were carefully preserved by Sensier, after whose death they passed into the collection of M. Alfred Lebrun.

Fashions in art will change; some living artists, who have acquired great fame, have perhaps already "out-lived their immortality," while others, to-day unheralded, will some day be famous. But in the roll of honor of the nineteenth century, there is no name more certain to go down to posterity as that of a master in art than the name of Jean François Millet.

FREDERICK KEPPEL.

NEW-YORK, February 15, 1887.



TRANSLATOR'S PREFACE.

IN issuing this catalogue in its present form, it has been deemed proper to give it exactly as M. Lebrun originally issued it in Paris. A few clerical errors (such as the printing of *right* for *left*) have, however, been corrected.

Any further and more recent information has been added in the form of separate foot-notes, so as not to interfere with the integrity of the original. Some of this additional information has been furnished by M. Lebrun himself, and in thanking him for it, the translator desires also to record his acknowledgments to Mr. Russell Sturgis, of New-York, who verified the description and state of each plate, and aided in a final revision of the translation.

Since M. Alfred Lebrun's catalogue was published in 1881, when it appeared as an appendix to the Paris edition of Sensier's *Life of Millet*, it has been accepted in Europe as the unquestioned authority on the subject.

Perhaps no other man was so competent to undertake the work. A devoted and most intelligent amateur and collector, M. Lebrun not only knew Millet personally, but he was also the relative and friend of Sensier, and from Sensier he acquired those unique or very rare prints which the former had received from Millet during their many years of intimacy.

Having spent more than thirty years in making his collection complete and perfect, M. Lebrun then compiled his catalogue.

Besides Millet's portrait of himself, the present volume contains reproductions in photogravure of six of his prints, which are either unique or extremely rare. Of these, four, being of reduced size, cannot be mistaken for the originals; but the etching No. 1 and the woodcut No. 29 are of the same size as Millet's prints, and can hardly be distinguished from them. To avoid the obvious danger herein suggested, the publishers have taken the precaution to have the name of the Photogravure Company engraved into the work of these two reproductions (not into the margins), so that in the future they never can be mistaken for the originals.

The measurements of the etchings are given from the plate-mark. Lithographs, heliographs, and woodcuts are measured from the border line, and where no such line exists, the outside dimensions of the composition itself are given.

F. K.



THE ETCHED WORK, ETC.
OF
JEAN FRANÇOIS MILLET.

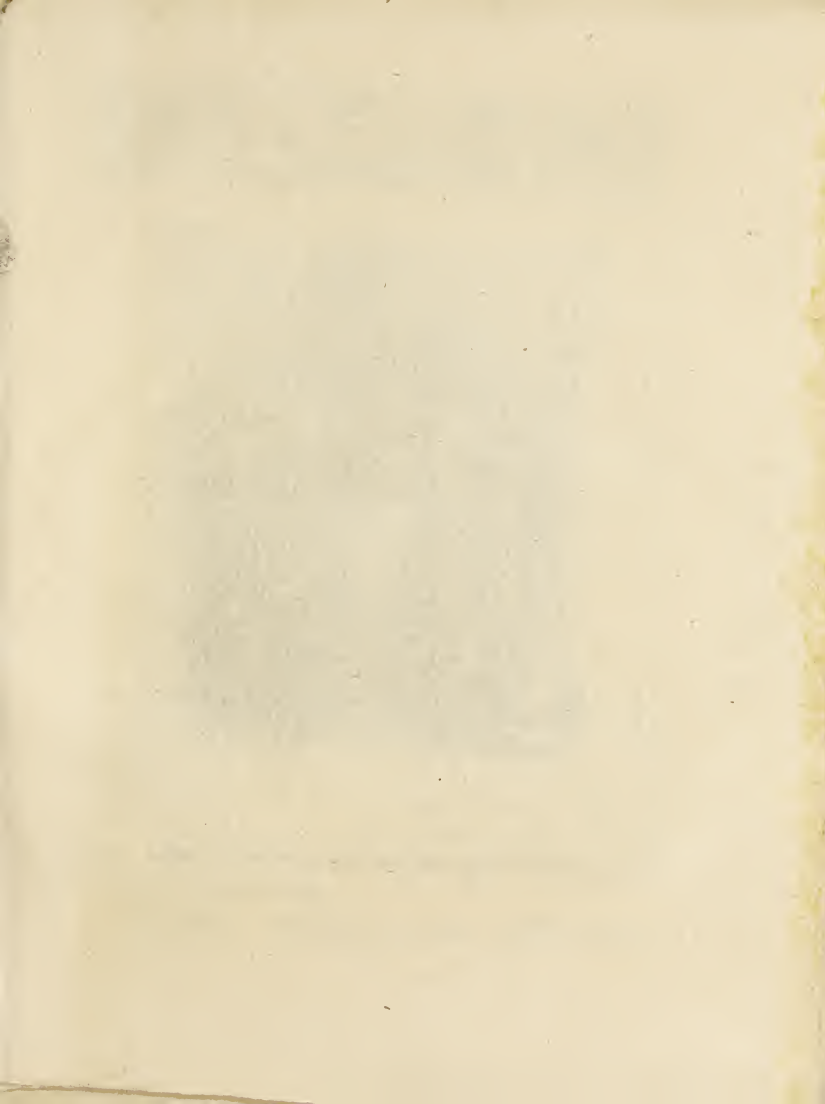
THERE are already in existence two attempts to catalogue the work of Millet in etching, heliography, lithography, and wood-engraving. The first, which we owe to M. Philippe Burty, was published in the *Gazette des Beaux-Arts* of September 1, 1861; the second was included among the documents which M. Piedagnel added to his book, *J. F. Millet ; Souvenirs de Barbizon* (1876).

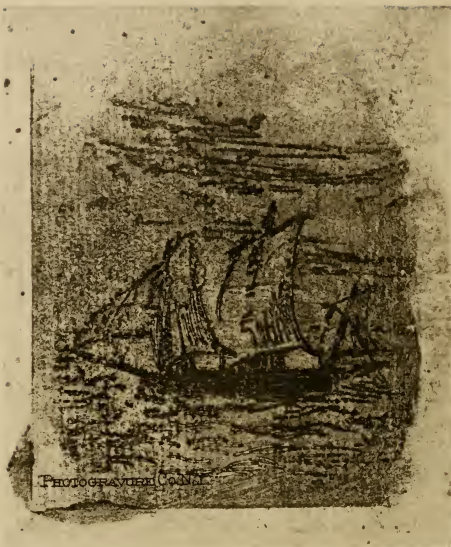
The information contained in these two catalogues has not been without value to us ; nevertheless we have found it necessary to add to them, and occasionally to rectify their statements, with the aid of the hints which had formerly been furnished to us by Alfred Sensier, and of new

information transmitted by the family and friends of the artist. Certain etchings by Millet and some of his wood-engravings are so rare that it was not possible for our predecessors to know or describe them.

All the prints here recorded belong to our own collection.*

* This collection is now in America, having been sold to the translator by M. Lebrun in 1886. M. Lebrun had spent more than thirty years in accumulating it, and as he describes several of the prints as being unique, the collection, as a whole, must be the only complete one in existence. In parting with it, M. Lebrun strongly urged that it should be kept complete and intact.





No. 1. Original size. (two impressions only.)



I.

ETCHINGS.

I

A VESSEL UNDER SAIL.

(*Un Petit Navire.*)

THE sails are swelled by the wind, and the vessel is moving toward the left. Light waves are seen. Clouds and birds.

Two impressions known, the one printed in blue and the other in black, by the artist, with pigments from his palette. Border line to left and below; the other sides are without a border line.

Only State. Height, 2½ inches. Width, 2 inches.

WOMAN HANGING OUT CLOTHES.

(Femme étendant du Linge.)

SHE is standing, dressed in a bodice without sleeves and an apron the strings of which raise her skirt at the back. The head turned to the left and covered with a white cap; the face is in shade. With arms bare to the elbow, she spreads the linen on a hedge. To the right, a basket; in the grass a clothes-beetle. In the distance a house with a thatched roof.

This plate was printed by Millet, and with painter's color rather than printer's ink. There is no border line on the right side.

Height, $3\frac{3}{8}$. Width, $3\frac{3}{4}$.

PEASANT RESTING.

(Petit Bêcheur au Repos.)

A SMALL figure turned toward the right, his arm resting on the handle of his spade. The earth is turned up in a furrow ; in the distance, to the left, a woman goes away, followed by a cow. In the upper part of the plate, to the right and left, a few lines indicate the sky. Printed by Millet.

First State. The pure etching. One impression only ; it has a sketch by the master on the reverse.

Second State. (See No. 7 of this catalogue.)

Height, 1 $\frac{5}{8}$. Width, 2 $\frac{3}{4}$.

THE MAN LEANING ON HIS SPADE.

(L'homme appuyé sur sa bêche.)

HE is standing, turned toward the left, the head bent forward in an attitude of reflection. The arms rest upon the handle of the spade; the right leg is crossed over the left; in front of the man is a wide trench. The ground is indicated by coarse lines; in the distance trees and the roofs of houses. A few lines in the upper part represent the sky.

Only State. The pure etching.

Height, $3\frac{3}{8}$. Width, $2\frac{5}{8}$.

THE TWO COWS.

(Les Deux Vaches.)

A PEASANT woman standing between two cows which are grazing. The group is turned toward the left. To the right an apple-tree is seen behind the cow in the foreground. Broken ground in the distance with a clump of poplars near a slope of the field toward the left. The sky is indicated in long parallel lines.

First State. Before the signature.

Second State. With the signature, J. F. Millet.

Third State. With the signature. To the right under the apple-tree a woman, who is gathering the fruit. These three states are very rare.

Fourth State. Marks of the roulette across the plate. The three first states were printed by Millet.

Height, 3 $\frac{5}{8}$. Width, 6.

A SHEEP GRAZING.

(Mouton Paissant.)

THE head is turned toward the left, touching the grass. The ground slopes from right to left. Under the signature *Ch. Jacque*, in the upper part to the left, a shepherd is seen leaning on a staff near two sheep. Below, to the left, and partly concealed by coarse lines, may be read, *Jackson invenit et fecit*. The plate has been gone over with the roulette.

Dry-point, 1849.

First State. As described; very rare.

Second State. The plate defaced.

The signature of Charles Jacque was added in jest, and was not intended to insure the sale of the print.

The plate was done one evening at the corner of a table, in the house of the plate-printer, Delâtre.*

The defaced plate is in the possession of M. Mouilleron.

Height, 1 $\frac{7}{8}$. Width, 4 $\frac{5}{8}$.

* M. Delâtre states that Jacque was present when Millet made this dry-point.

SKETCHES OF THREE SUBJECTS.

(Croquis.)

ONE plate containing three subjects together.

1. The Woman Hanging out Clothes. (No. 2 of this catalogue.)

To this is now added above on the right, a peasant seated, facing to the left; the left knee is raised and supports his arms crossed upon it. Roulette marks are added in every direction.

2. The Peasant Resting. (No. 3 of this catalogue.)

3. A peasant seated, leaning on his left arm, and looking into the distance.

The plate is covered with lines and roulette work to deface it.

Ten impressions taken on old vergé paper. Rare.

Height, 3 $\frac{3}{8}$. Width, 6.

| | |
|----|----|
| 1. | 2. |
| | 3. |

VARIOUS SKETCHES.

(Croquis Divers.)

ETCHED on the back of a plate which bears the stamp of M. Juéry, 27 rue de la Huchette, Paris. A woman, knitting, is seen leaning against a hillock; on her head is a kerchief; cloak with a hood; skirt falling to the sabots. In front of her the trunk of a large tree is slightly indicated.

To the left of the same plate are seen: a shoulder and forearm, a little tree seen amid random lines, two suggestions of nostrils, and a sketch of a nude woman standing.

To the right of the plate are: a head, and beside it is written backward, *Diaz delineavit*; below, the trunk of a tree with one branch, and a small figure of a man walking toward the tree. Random sketchings in the lower part of the plate.

Ten impressions taken.

Of the knitting-woman alone, two impressions have been taken: one belongs to M. Hector Giacomelli and the other to M. H. Heymann.

Height, 7½. Width, 4⅞.

THE SEA-WEED GATHERERS.

(Ramasseurs de Varech.)

IN the middle of the plate is a man, seen from the back. He is on the sea-shore, his right foot planted against a rock, and he pulls in the sea-weed by means of a boat-hook. On his left, more in the background, is a small figure of a man stooping toward the water. The water is slightly indicated.

This plate was only sketched, and not finished. Roulette marks cross the figure of the smaller sea-weed gatherer. To the right are sketchings with the point and also with the roulette in lighter and darker tones.

Ten impressions taken.

Height, $3\frac{3}{8}$. Width, $4\frac{7}{8}$.

A WOMAN SEWING.

(La Couseuse.)

SHE is seated in a chair. The light falls on her face from a latticed window. On a shelf some linen and a pin-cushion. The head, enveloped in a kerchief, is bent forward, and she is occupied in sewing a garment which rests on her left knee. Her sabots are seen below her skirt. Behind the woman is a cupboard upon which a basket may be seen. To the left on the wall are two smoothing-irons.

Only State. Pure etching. (1855.)

The first impression taken was a trial proof printed by the master.*

Height, 4¼. Width, 3.

* This interesting proof formed part of M. Lebrun's collection. The artist printed it lightly and in a brown color. The effect is widely different from that of the succeeding proofs, which were printed by Delâtre.

A WOMAN CHURNING.

(La Femme qui bat le Beurre.)

STANDING turned toward the right, a robust peasant woman, with sleeves turned up and wearing a kerchief on her head, is churning milk. An apron covers her skirt to the sabots, and a cat, with tail erect, rubs itself against her skirts. To the left, in the shade, are some shelves, upon which are ranged vessels to hold the butter. In the background are two sacks and a bench.

First State. Before the signature. (1855.)

Second State. With the address of Delâtre.

Height, 7. Width, 4 $\frac{5}{8}$.

PEASANT WITH A WHEELBARROW.

(Paysan rentrant du Fumier.)

IN the yard leading to an orchard is a peasant wearing a hat. His face, in profile, is in the shade. His muscular arms are covered with knitted sleeves. Through a door-way he pushes a wheelbarrow loaded with manure. Within the orchard are seen some bee-hives. Branches of trees hang over the wall above the door-way; in the distance, to the right, is a well, hidden among shrubs and trees.

First State, 1855. Signed on the right, J. F. Millet. The first impression was a trial proof printed by the master.

Second State. With the address of Auguste Delâtre.

Height, 6½. Width, 5¼.

THE GLEANERS.

(Les Glaneuses.)

IN a wheat-field are three women gleaning. The oldest, standing, to the right, is slightly stooped and seen from the back. A younger woman, in the middle, stoops down and with her right hand gathers an ear of wheat. The third woman, to the right, has her left hand placed on her back and with the other she gleans a stray ear from the ground. In the distance are seen stacks, a yoked wagon, and some men and women binding sheaves.

The farmer, on horseback, gives orders to the harvesters; farther off, to the right, is the farm-house, surrounded by trees. A light sky; above the stacks is a flock of birds.

First State. Without any address.

Second State. With the address of A. Delâtre.

Height, 7½. Width, 10.

TWO MEN DIGGING.

(Les Bêcheurs.)

To the right of the plate, but turning toward the left, two men are at work digging a fallow field. The one farther to the right stands nearly erect. He is dressed in a coarse open shirt which allows his chest to be seen. His right hand grasps the handle of his spade, and with his left foot—on which is a sabot—he drives the spade into the soil.

Similarly clad, and younger, the other peasant stoops to raise a spadeful of earth.

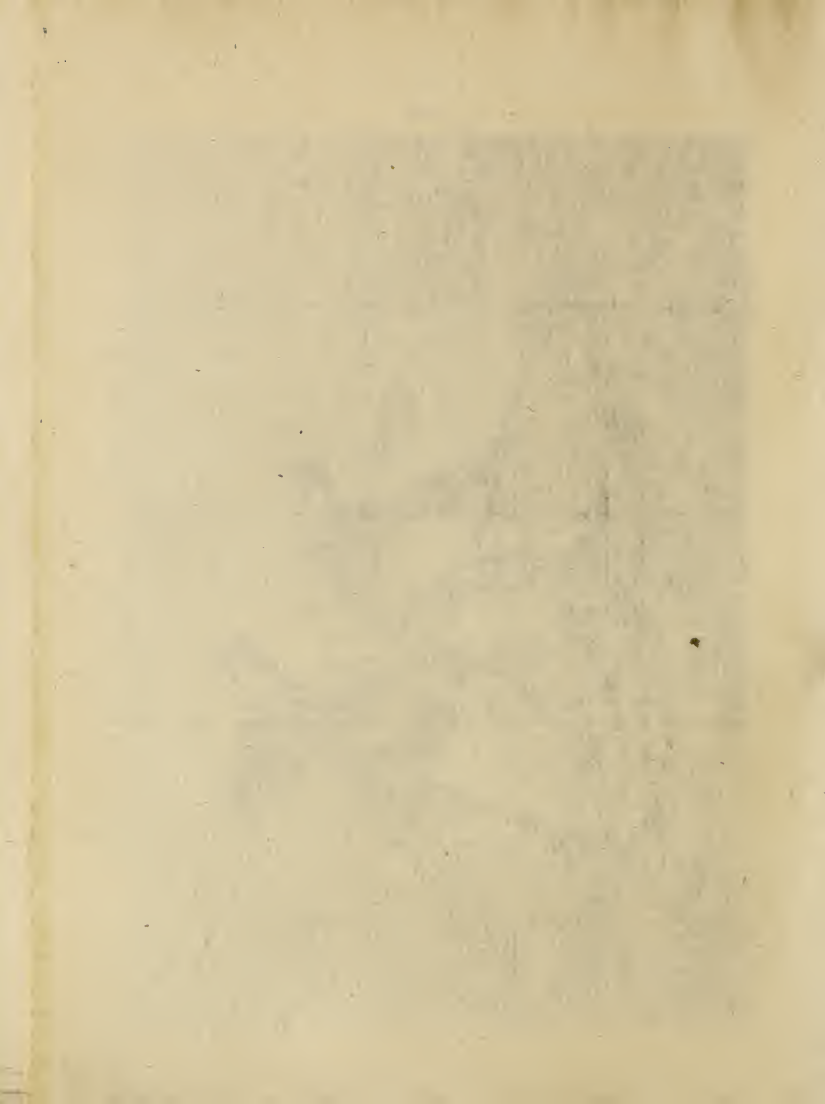
Before them is the freshly dug ground. In the distance the field slopes in an undulating line toward the left. Two hats and some clothes lie on the ground. In the distance to the left, a woman is burning weeds, the smoke rising in the air. Farther off are groups of trees and a village. In the sky, near the right corner of the plate, is a little cloud, and above it the signature, J. F. Millet.

In impressions of the first state the plate-mark retains some ink ; also, strong lines in two groups lead from the hill-top to the signature.

First State. As described. With the signature of Millet to the right above. Very rare.



No 14 Reduced size - 2nd State, Unique.



Second State. The sky completely taken out and the signature effaced. In this operation the charcoal has left on the plate a tint which, commencing at the head of the younger peasant, continues to the head of the older, follows the line of his left arm, and disappears to the right. Very rare.*

Third State. The sky re-etched, but with finer lines than in the first state. The little cloud to the right can hardly be seen. Without Millet's signature.

Fourth State. With the address of A. Delâtre.

(Of the five plates numbered 10, 11, 12, 13, and 14, the first printing was upon India paper laid down upon hand-made "demi-colombier.")

Other impressions are in all cases on vergé, India, or Japan paper.

Height, 9 $\frac{3}{8}$. Width, 13 $\frac{1}{4}$.

* Millet's printer, Delâtre, asserts that only one impression in the second state was taken.

THE WATCHERS.

(La Veillée.)

Two women sewing by the light of a lamp suspended from a stick. The room is in darkness. To the left is a bed with curtains; above may be distinguished a cuckoo-clock; a long basket is hooked by four cords to the ceiling. The light falls on the head, breast, and left hand of the woman to the left; near her is a stool. The hands of the other woman are close together and in a half light; the rest of her body is in shadow.

This plate was over-bitten, so that in places the lines run together. Very few impressions were taken when Millet destroyed the plate (which was of zinc).*

Very rare. (1856.)

Height, 6. Width, 4¾.

* There is a counterfeit of this plate that often passes for the genuine; the effect is dull and dim, and it is only dangerous because of the extreme rarity of the original.

THE WOOL-CARDER.

(La Cardeuse.)

SEATED to the left but turned toward the right, the wool-carder's head is enveloped in a handkerchief knotted in front. The face is seen almost in profile; knitted sleeves coming from a buttoned bodice, handkerchief round the neck, large woollen apron showing no folds. With her left hand she holds a wool-card, which she rests upon her knee, and upon which is laid a flock of wool; with her right hand she draws another card over the wool. Near her left foot is a basket of carded wool, and by her right foot is a basket, bottom upward, on which are rolls of wool. In the background to the right is a cupboard upon which is laid a pair of scales. To the left, behind the woman, are seen the tire and spokes of a large spinning-wheel. Without signature.

Pure etching without retouch. This beautiful print narrowly escaped suppression. Millet considered it overbitten and did not wish to publish it. (By inadvertence he left the plate an entire night in the acid.)

Height, 10½. Width, 6¾.

A GIRL MINDING GEESE.

(*La Gardeuse d'oies.*)

A PEASANT girl standing, her left hand leaning against a tree, the right hand placed on her hip and hidden by a garment. She is standing on a slope by a pond, into which the geese are hurrying. In the distance, to the left, trees and the roofs of houses.

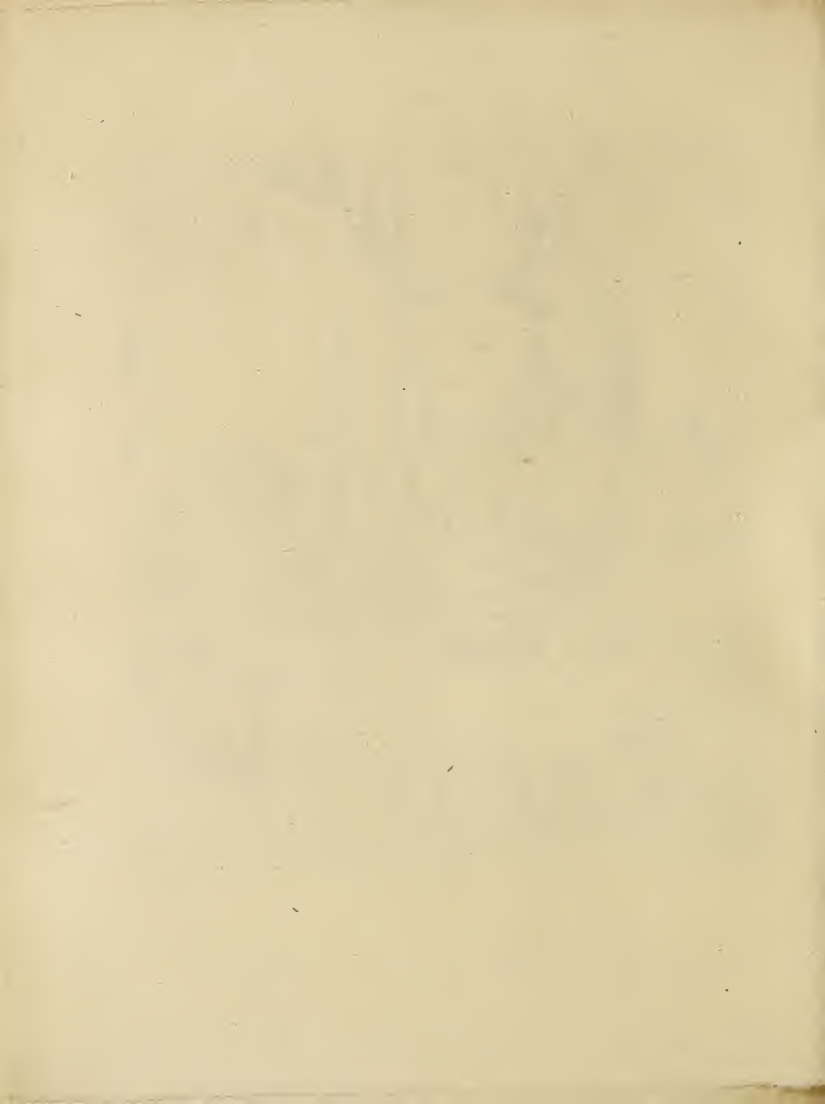
Dry-point on a copper-plate. A few impressions were taken on India or old vergé paper. The plate is destroyed. Very rare.

Height, 5 $\frac{5}{8}$. Width, 4 $\frac{3}{4}$.



No. 17 Reduced size.

dry-point



THE WOMAN FEEDING HER CHILD.

(La Femme faisant manger son Enfant.)

THE young mother is seated, her head turned to the left, holding a young child lying on her knees, whose head she supports with her left arm. The baby's skirt is open, letting its legs be seen; its little feet touch the block upon which the steaming feeding-bowl is placed. The mother has a kerchief round her head, and wears a bodice sufficiently loose to expose her neck, which is shaded with coarse lines. She blows upon the spoon, which she holds in her right hand. In the background, to the right, is a cupboard, and upon it a basket of linen and a pin-cushion.*

Trial Proof: Pure etching, with small sketches in the lower margin; to the left, two indications of heads, one over the other, a sketch of the mother's head inclined a little forward (the eye roughly sketched in); on the nose black marks to efface this sketch; beside it another head somewhat enlarged, as if to study it; to the right cross-hatched lines to try the needle. Of the greatest rarity; only four impressions, according to M. Philippe Burty.

* Millet's daughter, Madame Heymann, and her baby served as the models for this plate.

First State. The small sketches are effaced. Retouched with the dry-point on the neck of the mother so as to fill in the spaces, which were too wide. Very rare. A few impressions only. Without the signature.

Second State. With the signature *J. F. Millet*, 1861, etched in to the left. Rare. Edition all sold.

Third State. Issued by the *Gazette des Beaux-Arts*. This plate accompanied an article by M. Philippe Burty, on the then-known etchings of Millet, followed by an attempt at cataloguing, comprising eleven prints. (*Gazette*, September 1, 1861.)

*Height, $8\frac{1}{4}$. Width, $6\frac{1}{4}$.

* M. Lebrun omits to note that in the third state the copper-plate was cut down from the size as given above, to $7\frac{3}{8}$ by $6\frac{1}{4}$ inches. This was done to accommodate it to the dimensions of the *Gazette's* page.

The second state can only be distinguished from the third by the greater height of the former.

THE SHEPHERDESS KNITTING.

(La Grande Bergère.)

To the right a shepherdess, standing, her back leaning against a hillock on which young trees are growing. She is turned toward the left; a handkerchief is wrapped about her head; her hands appear from under a heavy, hooded cloak. She is knitting a stocking which hangs along her skirt. Sabots on the feet, and a staff leaning against the hillock. The figure is in shade, but some rays of light pass through the foliage from the left, and fall upon the cloak and skirt. The flock wander over the field, which is flooded with sunshine; a black dog guards the sheep. A few lines to the left represent the sky. In the distance a village is indicated. Signed at the left, *J. F. Millet*.

This beautiful plate was intended for publication by the *Société des Aqua-fortistes* (Cadart), but the publisher having asked Millet to withdraw the plate, the artist ceased to be a member of the Society. (1862.)*

Height, 12½. Width, 9¼.

* To-day the value of one choice proof of the *Grande Bergère* is probably greater than that of any fifty plates that the sapient Monsieur Cadart ever published.

PEASANTS GOING TO WORK.

(Le Départ pour le Travail.)

A YOUNG peasant man and woman going to the fields in the morning. The woman carries a basket over her head; the sunlight passes through the wicker-work and plays upon her face. Short skirt and sabots. She holds the handle of the basket with her right hand; the left arm hangs down and holds a sort of earthenware vessel.

The man wears a straw hat; the light comes from his left. He is dressed in a blouse and pantaloons which show the form of his limbs; the feet in sabots and a fork over the shoulder; his left hand in the pocket of his pantaloons sustains a hoe. The plain of Barbizon is seen flooded with light. In the distance are seen the backs of the houses which form the main street of the village. In the fields a plow toward which a laborer comes with two horses and riding on the one to the left.

First State. Without the signature. Very rare.

Second State. With the signature to the left, *J. F.*

Millet. Rare.

* *Third State.* With the signature, and the address of A. Delâtre to the right, and on the left the in-

* There is a state intermediate between the second and third, which bears the address of Delâtre, but not that of Moureaux.

scription *se vend chez Moureaux, rue Fontaine-Saint-Georges, 26.*

Fourth State. The two addresses have disappeared.

Three dots are added between the two lowest lines, in the lower right-hand corner.*

1863. Plate executed for the *Société des dix*. (This society, formed by Sensier, was composed of ten subscribers, each of whom paid in fifty francs, and was entitled to a certain number of impressions on India and vergé paper, and on vellum. The impression in the first state bore the autographic signature of Millet, and the name of the subscriber.)

Impressions were printed on vergé and India paper, and on parchment, and bore the address of Moureaux.

Height, 15 $\frac{1}{8}$. Width, 12 $\frac{1}{8}$.

* This important plate has been unmercifully exploited since the death of Millet. Large numbers of impressions, "with the three dots," have been printed from the worn plate, and these retain but little trace of its original beauty.

There also exist three most interesting trial proofs of different portions of the plate. 1. The head and shoulders of the man. 2. The same of the woman; and 3, the woman's left arm holding a vessel.

These fragments were printed by Millet himself and given to his friend Sensier.

THE SPINNER.

(La Fileuse.)

A WOMAN herding goats spins her thread while walking from left to right. Her head is covered with a straw hat, such as is worn by the peasant women of Auvergne. The distaff loaded with wool is attached to her side. She twists the thread with the fingers of her raised left hand; the right arm, holding the spindle, is extended toward the left. The skirt of her gown is raised above a short underskirt. In the distance is a deeply cut road where the goats, mounted on the slopes, browse the herbage.

Light sky to the right.

Below to the right, the signature, *J. F. Millet.*

One Trial Proof: The right eye of the spinner is not finished, and appears as if blind. In the upper left-hand corner are five etched lines. The mark of the etcher's vise is seen at the upper right-hand corner, and no asterisk is seen above the shadow cast by the woman. The margins of the plate are not cleaned. This proof is signed with a lead-pencil, *J. F. Millet.*

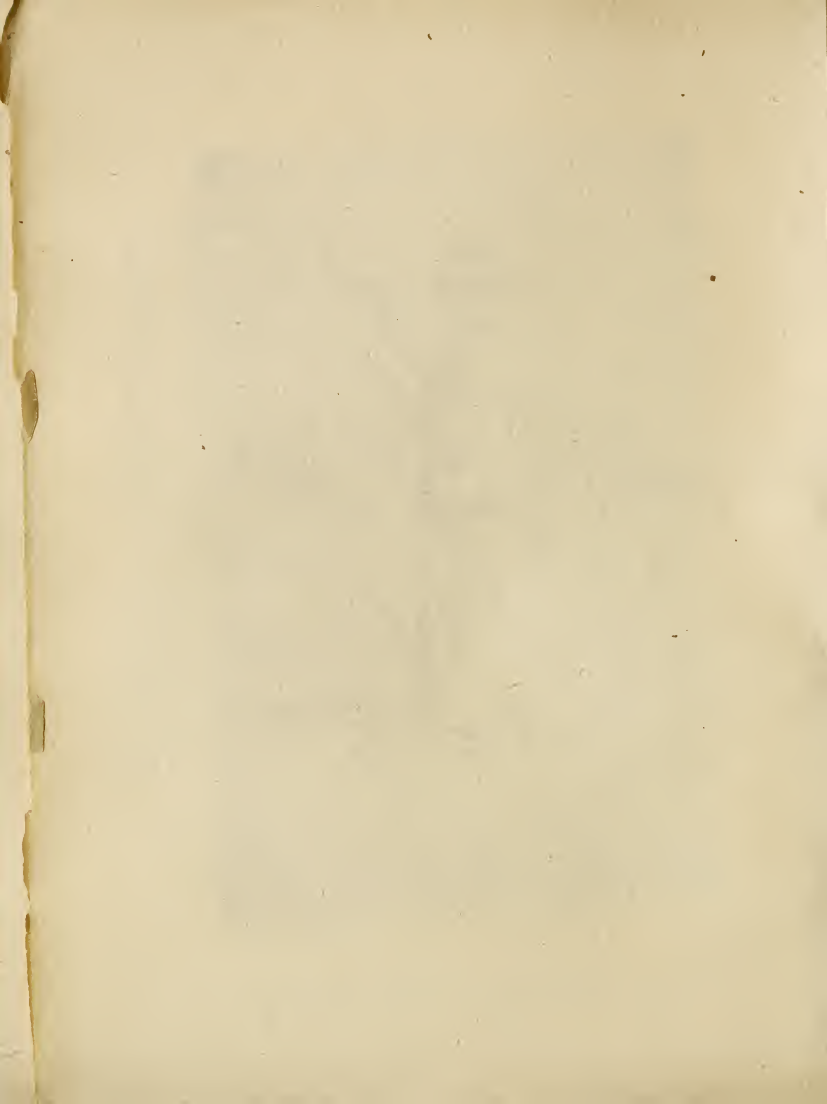
First State. The eye is finished; the five lines in the sky to the left remain, and the asterisk is added.

Second State. The five lines have disappeared. The asterisk remains in the regular edition.



PHOTOGRAPHIC CO. N.Y.

No. 21. Reduced size; Unique in this state.

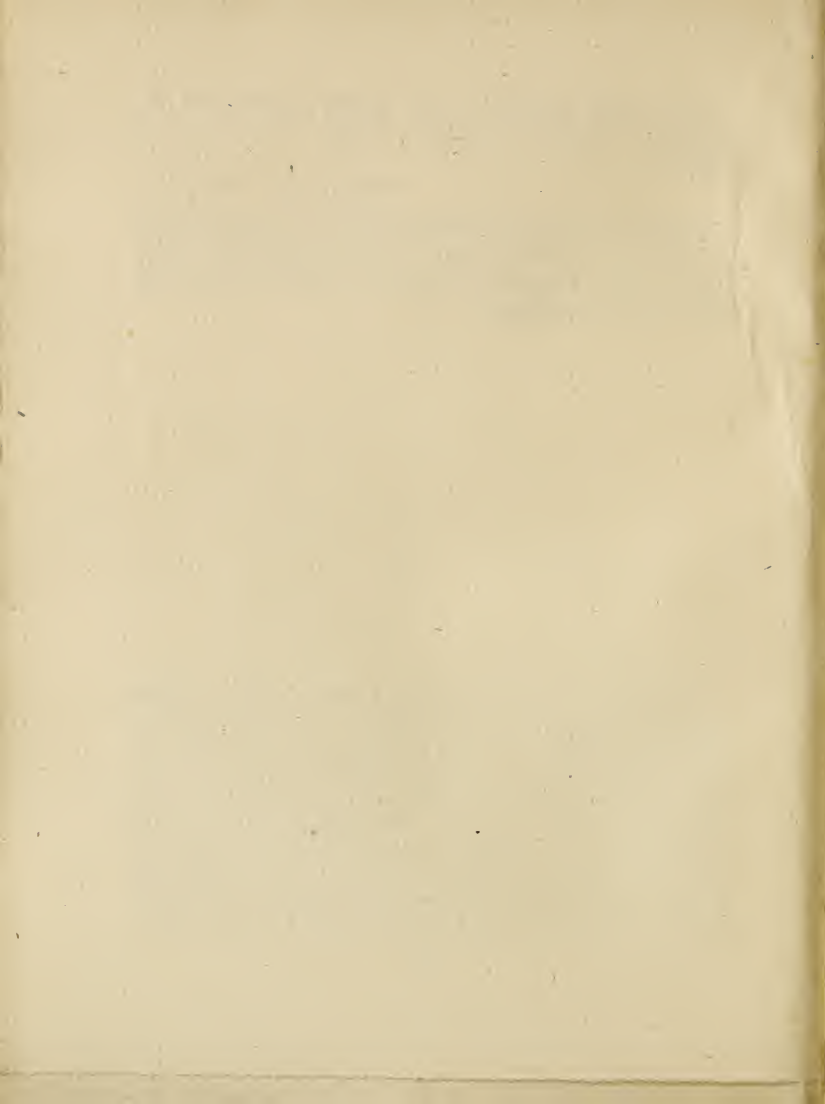


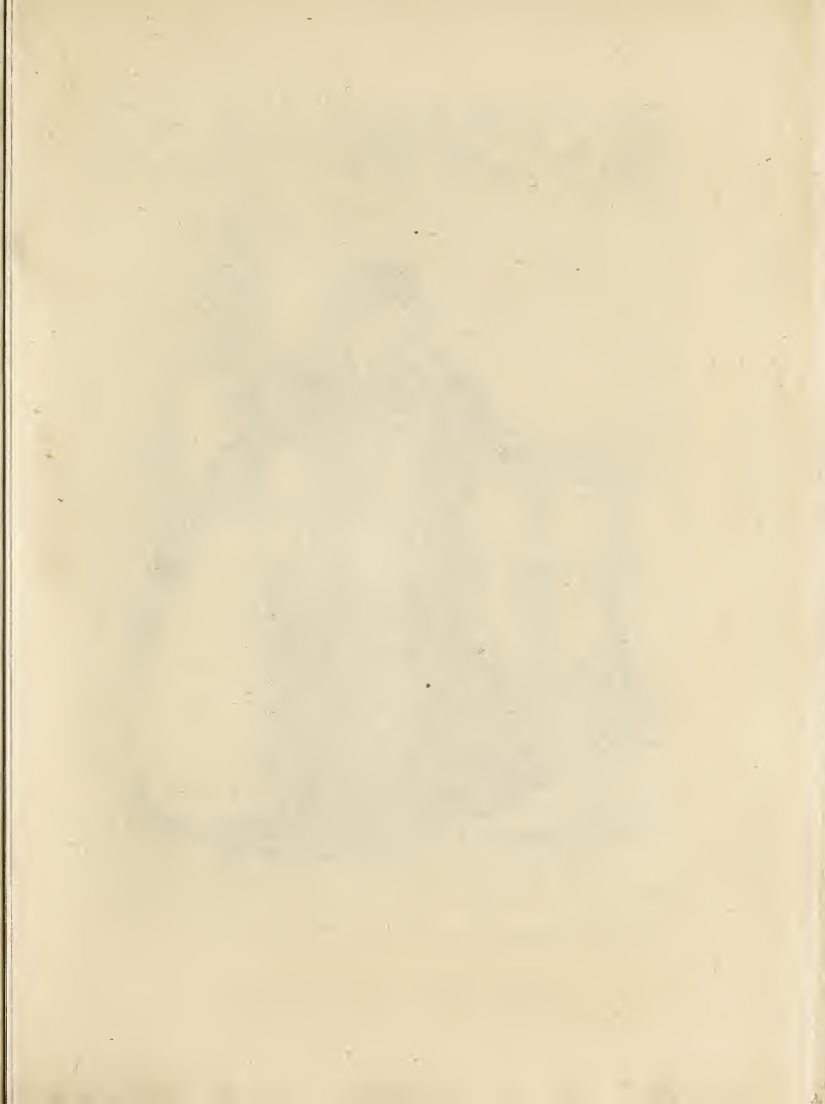
This etching appeared in the volume published by M. Lemerre,—*Sonnets et Eaux-fortes* (1869). The plate was effaced.*

Height, 7⅞. Width, 5⅛.

With the exception of the plates which have been destroyed, and of the one which belongs to the *Gazette des Beaux-Arts*, Madame Millet possesses the copper-plates of all the etchings which we have catalogued.

* M. Lebrun refers his readers to Sensier's Life of Millet, Paris edition, page 318 (along with which work the present catalogue was first published). It is there related that the other artists who had contributed etchings to *Sonnets et Eaux-fortes* (Seymour Haden, Jacquemart, Corot, etc.) had all consented that after 350 impressions their plates should be destroyed. But Millet strongly objected to the destruction of his, though he was at last forced to consent to it. He writes to Sensier: "Between you and me, I think this destroying of plates brutal and barbarous in the highest degree. If Rembrandt and Ostade had done it their etchings would now be annihilated."







Nº 22. Reduced size. Unique.



II.

LITHOGRAPHS.

22

“WHERE CAN HE BE?”

(Ou donc est-il ?)

TITLE for a song. Music by Frédéric Lebel.

A young woman, dressed in black, leans on the balustrade of a terrace; her two children are at her side.

Albert Sensier has related the misadventure of the artist, who never was paid for his work.*

* Sensier relates that Millet was to have received thirty francs for this lithograph, but that when he asked for his money it was insolently refused and the door was shut in his face.

The translator has gathered further particulars: the music publisher having seen the first proof, ordered Millet's drawing to be effaced from the stone, and when the artist came to demand payment

This lithograph must date from 1848. We describe it from the information preserved by Sensier,—but we have never seen the print, and we have ascertained that it does not exist in the *Bibliothèque Nationale* (Department of printed matter, music). M. Burty asserts in his catalogue that it is signed *J. F. M.*

Height, $6\frac{3}{4}$. Width, $5\frac{3}{4}$.

for his work (six dollars!) the publisher turned him out with violence, and in slamming the door on the unfortunate man crushed the thumb of his right hand so badly that it was disabled for several weeks.

In the case of this unique print M. Lebrun has made a slight lapse from his usual scrupulous accuracy. He commences his catalogue by announcing that all the prints therein recorded belong to his own collection; but when he comes to describe the lithograph in question, he admits that he has never been able even to see it (although he had devoted thirty years to the collecting of Millet's prints — and although his intimacy with Sensier had given him unequaled facilities for making his collection complete).

The sole existing impression of this destroyed lithograph is now in America. The translator found it in Paris in the summer of 1886, and bought it at a price that would have made poor Millet rich. A *fac-simile*, reduced in size, accompanies the present volume.

THE SOWER.

(Le Semeur.)

WEARING a felt hat, and with his face in shadow, a man walkstowardtheright. He is dressed in a woolen jacket and his hand is full of the seed which he is sowing. Breeches of coarse cloth, and legs wrapped round with straw rope. From the direction of a black cloud to the left a flock of crows is about to light on the field. To the right—and outlined against the clear sky—a laborer plows with a yoke of oxen. There is no border line.

This lithograph, executed in 1851, was done for *L'Artiste*,—but this journal never published it. It was only in 1879 that some impressions were printed.*

The stone belongs to Madame Millet.

Height, $7\frac{3}{4}$. Width, $6\frac{1}{4}$.

* One proof, however, was taken in 1851, and was given by Millet to Sensier—after whose death it passed into the collection of M. Lebrun.

The stone was mislaid for twenty-eight years, and the very weak impressions taken from it in 1879 show that in the interval time and neglect had quite ruined it.

PORTRAIT OF OLIVIER DE SERRES.

WITH long visage, close-cut hair, cunning eyes, mustache slightly covering the mouth, and pointed tuft of beard on the chin; broad white collar over a black doublet.

This portrait was lithographed after the original drawing on vellum by Daniel de Serres, the son of the great agriculturist:

Inclosed in an oval border line.

Under the portrait are the words: *Imp. Lemer cier, Paris*, and this inscription:

Olivier de Serres
Seigneur de Pradel

Né en 1539, mort le 2 Juillet 1619.

This portrait was published in 1858 as frontispiece to a pamphlet by Sensier. (See page 186 of his *Life of Millet*.)

The stone is destroyed.

Height, 3¾. Width, 3.

M. Burty makes mention of a portrait of Chateaubriand that Millet is supposed to have lithographed

* This reference is to the following note in Sensier's *Life of the artist*: "The portrait of Olivier de Serres, lithographed by Millet, served as frontispiece to a biography published under the following title: *Olivier de Serres agronome du XVI^e siècle*."

about the year 1849; but he states that he has never seen it. M. Piedagnel mentions the piece, and adds that it is "of the greatest rarity." For our own part we do not know this lithograph; we never could find it; and we are convinced that Millet never spoke of it to Sensier.



III.

HELIOGRAPHS ON GLASS.

25

THE MATERNAL PRECAUTION.

(La Précaution Maternelle)

AT the threshold of a peasant's house—within an open door which is bordered with the stem of a vine, a mother stoops over and holds a little boy under the arms while carefully raising his garment. The child standing with his head slightly bent forward, innocently displays his plump body and, without respecting the proprieties, conducts himself as the drinkers do who in the pictures of David Teniers turn toward the wall.

To the left near the door, a little girl, wearing a cap from under which some tangled locks escape, appears interested in the spectacle. To the right, on the ground, is a child's basket, and in the corner is the signature, *J. F. Millet.*

With a border line.

Height, $11\frac{1}{4}$. Width, $8\frac{7}{8}$.

WOMAN EMPTYING A PAIL.

(Femme vidant un Seau.)

SHE is stooping, and seen in profile, the head covered with a handkerchief; the sleeves of the chemise are turned up to her elbows. She holds a pail with both hands, raising it so as to pour the contents into two *cannes* (copper vessels which are used in Normandy for milking the cows). A little pool of water is seen below to the left. To the right is a stone well, which is covered with a dome-shaped roof. In the background, beyond a low wall, are seen some steps leading to the house, the roof of which is propped by two beams.

Signature to the left, and in reverse, *J. F. Millet.*

With a border line.

Height, 11¼. Width, 8¾.

In a letter which M. Eugène Cuvelier addressed to Sensier (Thomery, 9th August, 1876), we find some account of the process which Millet used when drawing upon glass the *Maternal Precaution* and the *Woman Emptying a Pail*. "It was my father and not I who conceived the idea of this process. The first experiments consisted in spreading upon glass—by means of a printer's roller—a very even coat of printers' ink, and

over this coat another of powdered white lead, so that the lines of the drawing could be distinguished.*

The description of these two pieces — which are very rare — is made from two proofs which were retouched in the shadows by the master in 1863.

* The impressions on paper were printed photographically from the glass — upon which the lines of the drawing showed transparent on a black ground.





IV.

ENGRAVINGS ON WOOD.

27

PEASANT SEATED AT THE FOOT OF A TREE.

(Paysan assis au pied d'un Arbre.)

HE is seated with his back against the tree, in full light; he wears a hat and a blouse: the left leg is extended on the ground and the right knee is raised.

The wood of the block has not been cut away from around the design. Without border line. Signed, *Millet.*

This woodcut was printed by the artist.

Height, 2. Width, $2\frac{1}{8}$.

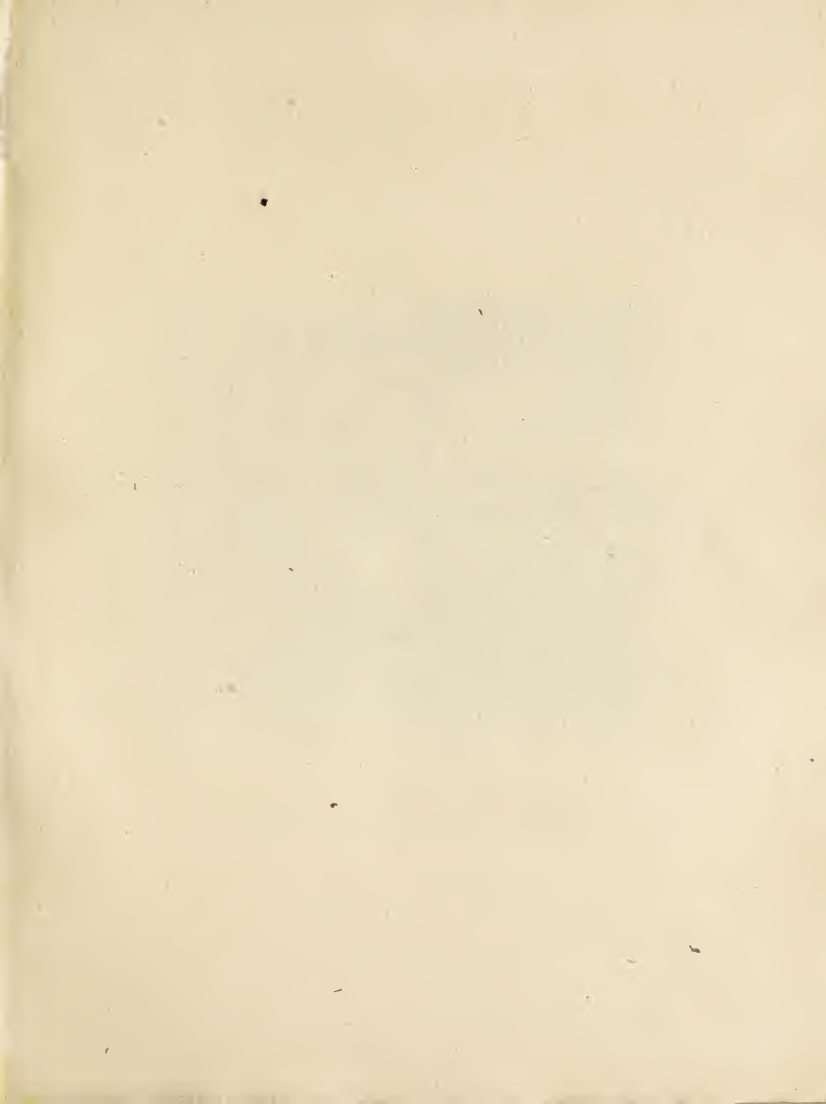
HEAD OF WOMAN WEARING A KERCHIEF.

(*Tête de femme coiffée d'une Marmotte.*)

The face is turned toward the right.

This is one of the first attempts at wood-engraving by
J. F. Millet. Printed by himself. Without border line.

Height, 1. Width, $\frac{5}{8}$.





No 29. Original size-Unique.

LITTLE SHEPHERDESS, SEATED.

(Petite Bergère assise.)

SHE is seated to the right, at the side of a road, her back to a group of trees; a little farther off is the trunk of another tree. Her head is covered with a hood, and her body wrapped in a cloak;—wide apron and skirt. A staff is laid near her. To the left are sheep. The ground is indicated by broad strokes, the sky with long lines,—without border line. Printed by Millet.

We know of only one impression. It is printed in blue. This proof bears on the reverse side a lead-pencil sketch — a figure of a peasant.

Height, 2. Width, $2\frac{1}{8}$.

PEASANT DIGGING.

(Bêcheur au travail.)

HE is turned to the right, dressed in a knitted vest pantaloons, and sabots. The right arm carries the hand to the top of the spade-handle; the left foot is planted on the iron to drive it in. Behind him is a hat.

The wood of the block around the digger is not removed. The figure is without background.

A proof exists with retouches in black crayon, where a furrow is indicated in the ground.

1863. Printed by the master.

Height, $3\frac{1}{4}$. Width, $3\frac{1}{4}$.

SKETCHES.

(Croquis.)

ON the back of the wood-block of the *Woman filling Water-cans* (No. 32) are engraved: the Head of a Woman (No. 28); the Peasant Seated (No. 27); a Man's Head, hardly blocked out; another Man's Head with a Hat; a Square, of which one-half is covered with lines crossing at right angles, and the other half with lines running vertically; trials with the gouge, etc.

We know of only one impression. It was printed as a curiosity.

Height, 5 $\frac{5}{8}$. Width, 3 $\frac{3}{4}$.

Note: None of the prints after No. 31 were engraved by the hand of J. F. Millet.—TRANS.

WOMAN FILLING WATER-CANS.

(Femme vidant un Seau.)

STANDING, her back turned to a well, she empties a pail into two copper cans. In the background a wall with an opening which shows a stairway leading to a house, behind which are trees.*

Signed to the right, *J. F. Millet*. With border line.

Drawn on wood by Millet in 1854, and engraved by his brother Pierre as a study in engraving.

Height, 5 $\frac{5}{8}$. Width, 3 $\frac{3}{4}$.

* Though of different dimensions this woodcut is the same design as the heliograph, No. 26.

Note: Another woodcut, which M. Lebrun has not catalogued, though he now recognizes it as the work of Millet, represents a man standing and leaning on a staff. It is very slightly designed in white lines on a black ground. The figure measures 1 $\frac{3}{4}$ by $\frac{7}{8}$, and the background 5 by 3 $\frac{3}{4}$ inches.

THE SHEPHERDESS.

(La Bergère.)

A YOUNG shepherdess is seated on a bank to the right. She wears a hooded cloak, and a kerchief on the head. The face expresses a complete tranquillity. Her left hand is laid on the bank, and with the right she holds a knotty staff.

To her right the sheep are browsing, and in the distance, to the left of the print, are two groups of trees and some slight mounds. The sky is represented by coarse lines, and a bird is seen between two clouds.

Signed, *J. F. Millet.*

The border line is discontinued at the lower part of the left margin, and does not re-commence till near the right corner below.

First State. Before the sky. On the first proof of this state Millet has sketched with pencil—the sky, and a laborer plowing with two oxen.

Second State. The sky is engraved.

This piece, which is in the style of the old woodcuts, was drawn by the master and engraved on the block by his brother, J. B. Millet.

Height, 10¼. Width, 8⅝.

DIGGER LEANING ON HIS SPADE.

(Bêcheur au repos.)

A MAN standing and turned to the right; the head bent forward and looking at the dug-up ground; the right arm rests on the top of the spade handle, and the left hand on the sleeve of the shirt; the right foot has a sabot and the left is bare. Herbs growing in the ground. A hat and coat lie beyond the dug furrow.

In the distance to the left are houses and trees; the ground is undulating, and the sky is indicated with large rounded clouds.

Above to the right is the signature, *P. Millet*, and below, to the left, that of *J. F. Millet*.

Engraved in 1874, from the drawing by J. F. Millet, by his brother Pierre.

Inclosed with border line.

Height, 7 $\frac{3}{8}$. Width, 5 $\frac{1}{8}$.

To the above-named woodcuts, which were engraved, the first by Millet and the last three by his brothers, it is perhaps proper to add a certain number in which Adrien Lavieille has with tolerable fidelity rendered the thought of the master. We allude to the *Travaux des champs* and the *Quatre Heures du jour*.

THE WORK OF THE FIELDS.

(*Les Travaux des champs.*)

IN 1852, Millet made drawings of ten types of peasants engaged in rural labors. These drawings were engraved by Adrien Lavieille, who was then one of the best wood-engravers. They appeared in the journal *L'Illustration* of the 7th of February, 1853. (No. 519, vol. 21.)

Page 92 contained The Mower, The Sheaf-binder, The Wheat-reaper, The Woman Raking, and The Thresher.

Page 93 contained The Woman Shearing Sheep, The Woman Pulling Flax, The Woman Crushing Flax, The Man Making Faggots, and The Woman Spinning.

Afterward Adrien Lavieille got the wood-blocks together, had them printed on India paper, and published them in a green wrapper which bore the title: *Dessins de J. F. Millet, gravés par Adrien Lavieille. Paris, imprimerie J. Claye, rue Saint-Benoît, 1855.*

THE FOUR TIMES OF DAY.

(*Les Quatre Heures du Jour.*)

Morning.—A peasant woman riding on an ass with her feet in a pannier. She is followed by a peasant on foot; a fork is over his shoulder and a hoe under his arm.

Noon.—In the shade of a hayrick a barefooted harvester is asleep; his turned-up hat is over his face. Near him lies his companion; she also is asleep.

Evening.—The moon is rising. A man, standing, puts his arm through the sleeve of his vest; he looks toward the smoky roofs of village to the right. In the distance a plowman and two horses are going away.

Night.—A peasant interior; fire on the hearth, a warmth-loving cat in the corner. Thé father seated on a stool plaits a basket; the child is in the cradle, and by the light of a lamp the mother is seated, mending clothes.

Height, $5\frac{3}{4}$. Width, $8\frac{1}{2}$.

These four pieces were engraved by Adrien Lavieille. They were published with the title: *Les Quatre Heures*

du Jour. Scènes rustiques, gravées par Adrien Lavieille, d'après les dessins originaux de J. F. Millet. Artist's proofs printed on India paper, before all letters. Paris: printed by J. Claye, 7 Rue Saint Benoit, 1860.

ALFRED LEBRUN.



